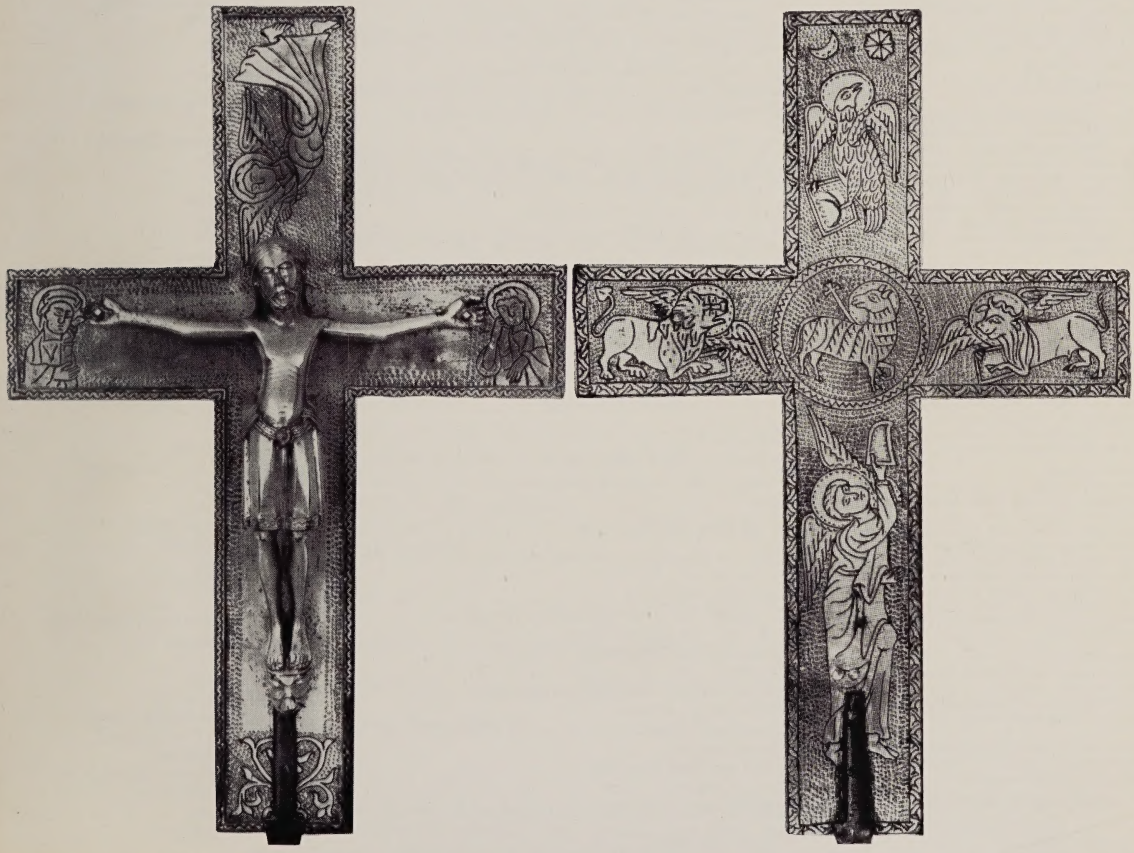
IFAR reports

Volume 10, Number 12
December 1989

Formerly the Stolen Art Alert and Art Research News

10 Important Thefts and Recoveries · Icons Taken in Texas
Missing Bonheur Found · Hopi Mask Seized
"How To" Book on Paper Conservation



Front and verso of a 12th century Rhenish-Tuscan Crucifix stolen from the Museum of the Seminary of Montariso in Monteriggioni, Italy, outside of Siena.

IFARreports
incorporating *Stolen Art Alert*

Volume 10, Number 12
December 1989

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REFLECTIONS ON STOLEN ART
Franklin Feldman
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Tuesday, April 24th - 5:30 pm

THE ART BOOM AND THE PROBLEM OF FORGERY
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10 Important Thefts Reported in 1989

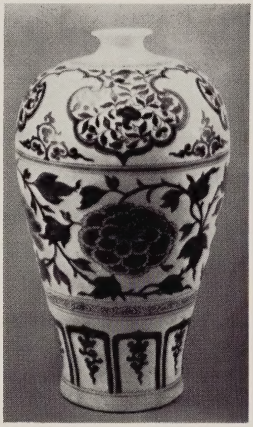
(detail)

GAUGUIN, Paul (French, 1848-1909). Tahitienne en Pareo Rouge. *Watercolor. 23.4 x 10.5 cm. Two black wash drawings on verso.* (IFARreports, *Aug. '89, vol. 10, no. 8, p. 15, no. 690, *89.237.)*

This Gauguin watercolor "disappeared" from a bonded area of a warehouse at Heathrow Airport, London. Although British police were able to recover a number of other pieces after arresting baggage handlers, allegedly part of a ring, the Gauguin remains at large.

BONNARD, Pierre (French, 1867-1947). Seascape. *Watercolor, gouache, and pencil. 13.3 x 16.5 cm. Signed in l/r. Reproduced in* Verve, *vol. 5, nos. 17, 18, 1947.* (IFARreports, *May '89, vol. 10, no. 5, p. 11, no. 342, *89.130.1.)*

Like Agatha Christie's little Indians, Bonnard drawings began silently disappearing one by one from a New York exhibition of works done for the magazine *Verve.* Sixteen drawings were advertised in the exhibition's title, but two were taken in separate thefts. This seascape was the first victim, followed the next day by a drawing called "The Road," grabbed off the wall by a shadowy figure who eluded the outraged gallery owner and vanished into a yellow cab. The police are still tracking down a number of leads.



Yuan Dynasty. 14th century. Ching-te-chen ware. Mei-p'ing-type vase. Porcelain. 38.2 x 22.0 cm. Dark underglaze blue. (IFARreports, *Feb. '89, vol. 10, no. 2, p. 19, no. 213, *89.67.)*

The jewel of the "collection" amassed by the New York-based thieves who struck six American museums early in 1989. The theft of this Yuan vase, the fourth item stolen in the thieves' spree, who also took a Ming bowl from Columbus and a collection of antique pocket watches from Baltimore, fit the pattern exactly—a daylight raid in which the object was carefully removed from a locked display case. The denouement of this tale can be found in the Recoveries section in this issue.

TIEPOLO, Giovanni Battista (Italian, 1696-1770). Head of Cleopatra. *Black crayon on tan buff paper. 38.7 x 25.4 cm. Signed in l/r: Tiepolo. Watermark: CCC.* (IFARreports, *Feb. '89, vol. 10, no. 2, p. 14, no. 175, *89.76.)*

Thieves provided their own brand of "special handling" for this Tiepolo drawing. It disappeared from an overnight courier's truck before it could be delivered to a New York gallery.

Hair Ring. Egyptian, 4th century B.C. Gold. Ht. 1.9 cm. (IFARreports, *May '89, vol. 10, no. 5, p. 18, no. 400, *89.120.4.)*

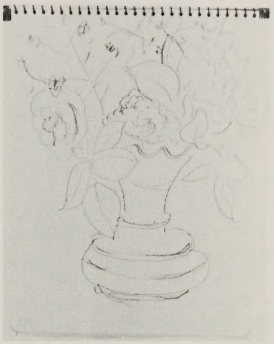
One of the most significant of 71 antiquities stolen from the residence of the owner of a Zurich gallery in January, 1989. They are now the object of an international, and as yet unsuccessful, search.

PICASSO, Pablo (Spanish, 1883-1973). Femme nue se coiffant, *1905. Reno ink on paper. 24.1 x 16.5 cm. Signed in l/r. From a notebook, the tear on the right.* (IFARreports, *Jun. '89, vol. 10, no. 6, p. 17, no. 501, *89.158.)*

This lovely Picasso drawing was the object of one of the year's most audacious robberies, snatched from the wall of a 57th Street gallery in broad daylight.

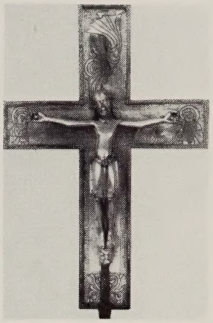
PICASSO, Pablo (Spanish, 1881-1973). Deux Femmes à la Fontaine, *1921. Pastel and pencil on paper. 12.0 x 16.5 cm. Signed in u/l: Picasso, 25-6-21.* (IFARreports, *Mar./Apr. '89, vol. 10, nos. 3,4, p. 13, no. 248, *89.77.1.)*

One of sixty works stolen by remarkably agile thieves from a private collector's Manhattan townhouse. Leaping across to the victim's building from an adjacent fire escape, the gang broke through an alarmed window and managed to pack the mostly small antiquities, tribal art, and 20th century works into a wine carton, escaping before the security company arrived. A special IFAR Art Theft Alert reached 10,500 collectors and other interested persons, and a reward of $100,000 is offered for information leading to the pieces' safe return.



MATISSE, Henri (French, 1869-1954). Vase with Flowers, *1930. Pencil on paper. 13.0 x 18.0 cm. Part of a sketchbook comprised of 73 sheets, 62 with drawings, spiral bound with pale blue cardboard covers.* (IFARreports, *July '89, vol. 10, no. 7, p. 15, no. 607, *89.171.1.)*

Three men and a safe, struggling with its great weight, leave a New York apartment house and enter a taxi under the gaze of a doorman who believes their story that they were helping a tenant move. Their haul included one of Matisse's sketchbooks, containing this charming drawing, among 62 others and documentation from the artist's daughter. The thieves, the safe, and the sketchbook are all still missing.



Crucifix. 12th Century Rhenish-Tuscan. Copper gilt. 27.5 x 16.0 cm. The cross engraved with the Virgin, St. John, and an angel on the front and the evangelist's symbols on the verso. (IFARreports, *Dec. '89, vol. 10, no. 11, p.25, no. 1029, *89.316.1.)*

In a nighttime raid on the Museum of the Seminary of Montariso in Monteriggioni, Italy, outside of Siena, thieves made off with a number of liturgical objects dating from the 12th to 17th centuries. Perhaps the most striking is this 12th century Rhenish-Tuscan crucifix incised on the back with the symbols of the evangelists. The Italian Ministry of Culture has published a brochure illustrating each of the stolen works in an international effort to recover the works.

RENOIR, Pierre Auguste (French, 1841-1919). Jeune Fille au Corsage Noir. *Pastel. 49.0 x 40.0 cm. Signed in l/l.* (IFARreports, *July '89, vol. 10, no. 7, p. 14, no. 597, *89.199.1.)*

Stolen last September from a private collection, and featured on the cover of our July issue, this Renoir remains at large.

Ten Important Recoveries Reported in 1989

COORTE, Adrian van (Dutch, 1685-1723). Still Life with Chestnuts. *Oil on canvas.* (IFARreports, *Jun. '89, vol. 10, no. 9, p. 3.)*

One of 21 Dutch old masters stolen at gunpoint in a daylight raid on a Zurich gallery, and allegedly transported to the U.S. in a diplomatic pouch. Considerable effort on the part of Richard Schillay, the New York dealer who was first offered some of the works, led to the recovery of nine of the paintings and the FBI arresting three Europeans.

MUNCH, Edvard (Norwegian, 1863-1944). Sick Child. *1896. Lithograph. Schiefler no. 59 a or b/.* (IFARreports, *Sep. '88, vol. 9, no. 9, p. 13, no. 849, *88.474.10.)*

A concerned citizen's tip about a suspicious driver ultimately led the Norwegian police to a cache of stolen paintings. As the police began to question their suspect in his hotel room, he became more and more violent and protective of an armoire. Upon opening the wardrobe, the police found eleven of the fifteen works stolen from an Oslo collector in 1988, including this lithograph.

Painter of the Louvre G265. Attic red-figure kylix, c. 470 B.C. Terracotta. Ex-collection: Kofler, Lucerne, Switzerland. Tondo: youth and a boy. Exterior: athletes. (IFARreports, *Jul./Aug. '86, vol. 7, nos. 5/6, p. 36, no. 786, *86.236.)*

Sometimes a very special work can stay in your mind for years. Robert Guy, of the Princeton Art Museum, first saw this cup in an Oxford photo archive, and followed it through a Swiss collection and a sale at auction in 1983. Three years later, he noted in *IFARreports* that it had been stolen. Mr. Guy was surprised to see the kylix backstage at a New York auction preview this summer. After IFAR confirmed the identification, it was restored to its rightful, and newly joyful, owner.

POTTHAST, Edward Henry (American, 1857-1927). Seashore with Women and Children at Play. 40.6 x 50.8 cm. Oil on canvas. Signed in l/l with cipher. (IFARreports, *Mar./Apr. '88, vol. 9, nos. 3/4, p. 9, no. 240, *88.130.)*

Within days of its publication in *IFARreports*, this American Impressionist work was recognized by a gallery in Santa Fe, New Mexico, which had recently purchased it. The discovery was the breakthrough in a long-standing investigation by the Cincinnati Police and the FBI, ultimately leading to the arrest of several members of a ring accused of the theft of more than $2.5 million, much of it in fine art.

REMBRANDT, van Rijn, Attr. to (Dutch, 1606-69). Portrait of Rombartus and Portrait of Sleeping Woman (Saskia). *Pencil drawing. 9.1 x 7.1 cm.* (Art Theft Archive Newsletter, *vol. 1 no. 9, Nov. '79, p. 12, no. 11, *79.201.)*

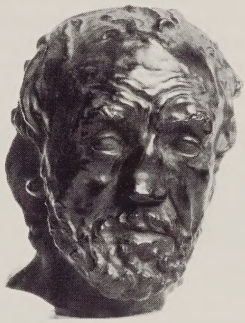
A double-sided drawing brought into Christie's for consignment to auction induced gasps of excitement as it was identified as possibly by the master. Further research found it to be a work reported stolen from the Rembrandt House Amsterdam in 1979. The work was turned over to the U.S. Customs Service in New York, and soon after, in an official ceremony, it was returned to The Netherlands.

VAN GOGH, Vincent Willem (Dutch, 1853-90). The Potato Eaters, *1885. The second version. Oil on panel/canvas. 70.0 x 85.0 cm.* (IFARreports, *Jan. '89, vol. 10, no. 1, p. 12, no. 19, *89.34.1.)*

The December 1988 theft of this and and two other van Gogh paintings from the Kroeller-Moeller Museum in Otterlo, the Netherlands, was one of last year's worst losses in the art world. One of this year's best recoveries was all three works and the arrest of two men who have confessed to the theft. Once again, excellent police work and the cooperation of the museum authorities, who bravely (and wisely) refused a ransom demand, were essential to this story's happy ending.

PICASSO, Pablo (Spanish, 1883-1973). Faune Jouant à la Diaule. *Mixed media on paper mounted on canvas. 64.8 x 50.2 cm. Signed in u/l, Picasso 1947.* (Index of Stolen Art, *1977, p. 35, *77.321.3.)*

This Picasso has come to light almost twenty years after it was stolen from a Baltimore area collector. After contracting to buy the work for $300,000, a New York gallery called IFAR to determine if it might have been stolen. Indeed it had been; in fact, it was featured on the cover of our 1977 Index of Stolen Art. Although litigation among the original owner, the seller, and the gallery is unresolved, the work is in safe hands, and may well find its way back to Maryland.



RODIN, Auguste (French, 1840-1927). Mask of a Man with a Broken Nose, *1863-4. Bronze. 26.7 x 17.5 x 24.8 cm. Signed: A. Rodin, on right side of neck and on stamp inside.* (IFARreports, *Dec. '88, vol. 9, no. 12, p. 19, no. 1049, *88.513.)*

One of last year's top ten thefts became one of this year's top ten recoveries, thanks to an intensive investigation by the FBI and the Philadelphia Police Department. An anonymous tip led the police to an unemployed truck driver who was charged with the brazen daylight gunpoint robbery of the mask from the Philadelphia Museum of Art. The authorities' dogged search, finally turned up the well-wrapped Rodin in a basement, covered by a tarpulin, and lodged under a sewer pipe.

ROBINEAU, Adelaide Alsop (American, 1865-1929). Scarab Vase. *Ht. 42.8 cm. Carved and glazed porcelain. Monogram: AR on the base and stand, 1910,* (IFARreports, *Feb. '89, vol. 10, no. 2, p. 16, no. 192, *89.68.)*

This masterpiece of the American Arts & Crafts movement was among

the works stolen by a brazen gang of thieves who plundered six Eastern museums during the winter of 1989. All of the objects, including a silver Tiffany pitcher and an exquisite Ming blue and white bowl, were eventually recovered by the FBI.

Zapotec, *Mask, representing the bat god Murcielago (ca. 600-650 A.D.). 32 pieces of jade mounted on a base of modelling clay, eyes and fangs made of shell. Ht. 28 cm.* (IFARreports, *Dec. '85, vol. 6, no. 10, p. 51, no. 1678, *85.697.75.)*

Elaborate ceremonies hosted by the President of Mexico celebrated the return of most of the archaeological artifacts stolen in the Christmas Eve 1985 robbery of the National Museum of Anthropology in Mexico City, including this splendid mask. Most of the pieces were simply too well known for the two college dropouts charged with the theft to dispose of.

L.A. Police Get "Prince Frank" $15 Million in Fakes Seized

Los Angeles, CA

Close on the heels of the Anthony Tetro forgery case (*IFARreports*, Sep. '89, p. 6) and, it is believed, sharing some of the same players, comes another big success for the L.A. Burglary-Auto Theft Division's Art Theft Detail headed by Detective William Martin.

Do you remember the Robert Leads case? IFAR reported the scam over several months as told to us by Det. Martin. (*IFARreports*, Oct./Nov. '88, p. 6, Feb. '89, p. 6, Mar./Apr. '89, p. 6, Jul. '89, p. 6). In conversations with Det. Martin, "The Prince" was a name that cropped up frequently as a Leads' associate. The French national who lived in an ocean-front apartment filled with art and who drove a Rolls Royce and a Ferrari, had no known criminal record in California. But Det. Martin had been aware of him for some time. Now "Prince Frank," or Frank De Marigny, alias Frank Orval, has been arrested on charges of grand theft.

In August of this year, Det. Martin was informed by art dealer Annette Couch that she had been offered *A Young Girl with Daisies* by Pierre Auguste Renoir (by way of a color transparency) for $3.25 million. However, there was no sale. Checking with IFAR, Det. Martin quickly discovered that the original had been in New York in the collection of The Metropolitan Museum of Art since 1959 and had been exhibited extensively.

A police document states that the L.A. Police Department Art Theft Detail detectives exchanged information with the F.B.I., with detectives from the Beverly Hills Police Department, and the Major Fraud Section of the District Attorney's Office Bureau of Investigation. A suspect was identified and a sting operation set up to lure him into another attempt to "sell" the fake Renoir.

Posing as affluent Japanese businessmen, members of the L.A. Police Department Asian Task Force gathered in a classy suite of a Japanese-owned hotel and met with the suspect. Pretending to speak only Japanese, they negotiated through an interpreter and bought the Renoir forgery for $3 million. The painting was seized and the seller, Frank De Marigny, was arrested.

Subsequently search warrants were issued for ten locations in L.A. and Orange Counties. Eight of these were for branches of the Upstairs Gallery. The search culled limited edition "graphics" purportedly by such artists as Marc Chagall, Joan Miró, and Salvador Dali. After working with IFAR's authentication service and the forensic art expert

A Young Girl with Daisies by Pierre Auguste Renoir.

from the L.A. District Attorney's Office, 1,685 of the seized works were declared to be fraudulent. If genuine, the works could have netted an estimated $15 million for art dealers at retail.

An article in the *Los Angeles Times* by Alan Citron and Louis Sahagug claims access to an L.A. police affidavit and the story becomes enriched with names and allegations.

Frank De Marigny is identified in the affidavit, as is a primary suspect in the case, Lee Sonnier, 42, former manager of the Rodeo Drive branch of the Upstairs Gallery. Stanley R. Lerner, 24, owner of the Triangle Art Galleries, is identified as a major witness against Sonnier and De Marigny.

Lerner told L.A. authorities that he had seen *A Young Girl with Daisies* in De Marigny's possession in April. And, quoting from the affidavit, "In July, Sonnier told Lerner he had a buyer for the Renoir. De Marigny said that he would take $1.5 million for the painting. Stan Lerner was present when Sonnier's client, Koichi Akemoto of the Bel Air Corporation, came to ask about the painting. Lerner did not think the sale was made at that time."

Police Det. John Ambro was alerted to the next attempted sale on Sept. 20 when he received a report that Akemoto had put down a $400,000 deposit on the Renoir. (Two wire transfers had been made from Akemoto's account to one identified as Sonnier's, but the painting had not been delivered.)

At this time, Akemoto discovered that he was involved with De Marigny in another sale. Some time previously, Akemoto had bought a painting by Tsugouharu Foujita from the National Heritage Gallery of Fine Arts, Beverly Hills. This gallery had bought the work from a Frank Orval, (De Marigny), and it came with a certificate of authenticity. As the Renoir sale faltered, Akemoto suspected the Foujita to be a fake and asked for his money back. David Spellerberg, managing partner of the National Heritage Gallery, confronted De Marigny with this problem, and De Marigny agreed to return Akemoto's money. However, he was arrested the following day in the sting operation.

De Marigny is charged with two counts of grand theft and five counts of forgery. He is being held in County Jail on $1 million bail.

The newspaper source says that those named in the affidavit have claimed they are innocent of wrongdoing or have refused to be interviewed.

Det. Martin says that the case is still in the investigative stage and that charges against others may be filed in the weeks ahead.

Margaret I. O'Brien

Icons Stolen in Armed Robbery

Houston, Texas

In July, IFAR was sent a newspaper clipping from a friend in Houston reporting a theft of Russian icons, African sculpture and pre-Columbian gold jewelry from a gallery. We soon received a request from the F.B.I. in Houston who thought we might be able to help them with their investigation of the works in case the icons were stolen at a prior date. Here is the story so far.

On the afternoon of Friday, July 7, Lowell Collins whose two-floor gallery is on Saint Street in the River Oaks area of Houston, spent a long while with two potential customers. They were looking for African and Tibetan art. They didn't seem to know much about such works, mispronouncing words that anyone familiar with the fields should know. Mr. Collins' description of the two men lifts them straight out of a movie. The first was dressed in all white, to the tips of his shoes. He had a Middle Eastern accent and carried a red brief case to which he clung. Did it contain drug money to launder? wondered Collins. The second man was dressed all in black and at Collins' question about his accent, he said he was Russian. They showed interest in the most expensive works, not once asking about icons, but pressed Collins by saying, "Don't you have anything else that you're not showing me?", then left the gallery.

The next day, Saturday, between 4 and 4:30 p.m., Mr. "All-in-White carrying a red briefcase" returned. He browsed for a bit and then made an unrealistic offer for a 200-year-old African sculpture. Suddenly "All-in-White" pulled a gun. "We're going into another phase or deal," a newspaper source quotes him as saying to Collins. Collins continued: "He said, 'Now lie down.' And he got real tough. It was the biggest, biggest gun I've ever seen. Six inch barrel, revolver. And when that's pointing at you it looks like a sewer pipe."

Collins was bound and gagged and forced to the floor. "All-in-White" immediately climbed the stairs to the upper gallery. There, through a door disguised as a bookcase, was Collins' apartment. "All-in-White" knew of the door and entered this private area where Collins had 16-19th century Russian icons stored. It took about 45 minutes to pack approximately 65 icons and drag them to the gallery door. Mr. "All-in-Black" was around by now along with another man who was thought to be the driver of the getaway vehicle. Their haul of icons, African sculptures and pre-Columbian gold jewelry is estimated to be worth $500,000.

Soon after the men left, Collins freed himself. He sufficiently described the two men so as to enable the police to construct a composite drawing of them. With the help of this sketch, police were able to make an arrest. On July 25, a joint statement was issued from the Houston office of the F.B.I. and the Houston Police Department telling of the arrest of Karapet Guyumzhyan, 28, of Carlton Way, Los Angeles.

Thieves knew of the secret door to the room where this Russian icon was stored. It was taken with approximately 65 others.

Collins identified him as "Mr. All-in-Black." Guyumzhyan is described as a Soviet citizen carrying papers indicating that he was a legal American citizen. He had been in the U.S. for two years and was collecting welfare. He has no record of previous arrest, just a couple of parking offenses. He was charged in L.A. with unlawful flight to avoid prosecution and will be extradited to Houston to face a charge of aggravated robbery. A second man was arrested in L.A. on April 29 but he was later released on wrongful identification.

Beneath the surface facts of the robbery and the arrest swells a murky sea of questions starting with how Guyumzhyan knew of the icons hidden in Collins' secret apartment—icons which were not owned by Collins but consigned to him by a man whom Collins described as a Russian living in the U.S. The police continue their search for "Mr. All-in-White" and the driver of the get-away car in an investigation which may turn out to be a veritable Pandora's Box of a case.

M.I.O.

Madison Avenue Dealer Indicted for Handling Art Stolen from Museums

On September 28, a Grand Jury in the Southern District of New York returned an indictment against Michael B. Weisbrod, a Madison Avenue dealer in Asian porcelains and works of art, accusing him of buying a Yuan Dynasty vase stolen from the Boston Museum of Fine Arts, a Ming Dynasty bowl taken from the Columbus (Ohio) Museum of Art, and a coral *"Queen of Heaven"* carving from the Albany Institute. The estimated value of the vase was $1.5 million and the bowl, $350,000. Mr. Weisbrod is accused of having bought the three pieces at the beginning of last March for approximately $50,000 and knowing that they had been stolen.

The works of art mentioned in the indictment have been recovered, as were the other items taken in a series of thefts from American museums during the winter of 1989. Museums in Detroit, Baltimore, and Syracuse, New York were also robbed. All six museum thefts were registered with IFAR's Art Theft Archive and were published in *IFARreports*. IFAR also sent a special alert illustrating the vase by Adelaide Robineau stolen from the Everson Museum in Syracuse and the Boston vase. The Baltimore Museum of Art sent information on their theft of pocketwatches to several dealers, even as IFAR was preparing an Art Theft Alert for them. With the help of the owners of Fanelli Antique Timepieces on Madison Avenue, who received the information from Baltimore, police recovered the watches and identified two men who pleaded guilty. They have not yet been sentenced.

Elizabeth Glazer, the Assistant United States Attorney who is handling the case, expects that in January a date will be set for the Weisbrod trial.

Mr. Weisbrod's attorney, Richard Berne, told IFAR that his client has pleaded not guilty and will persist in that plea. Mr. Berne further stated that his client will exercise his right to trial after which he says, "we are confident that he will be exonerated."

Constance Lowenthal

A Madison Avenue dealer has been indicted for buying this stolen, now recovered, 18th century pink coral statue, "Queen of Heaven."

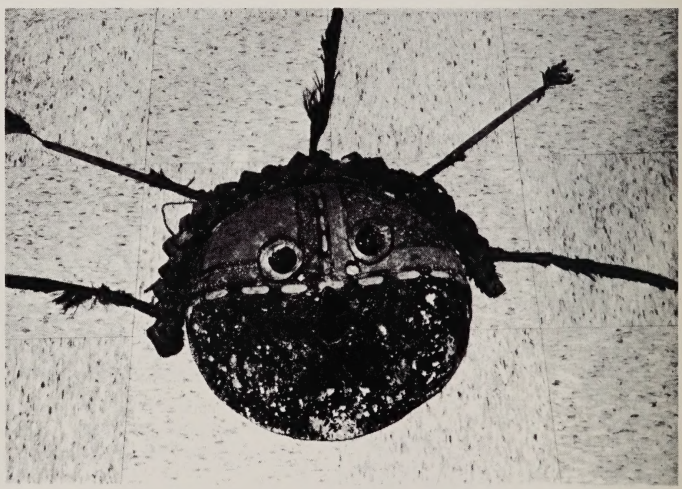
Hopi Indian Mask Seized

New York, NY

Again, American Indian Artifacts are in the news.

At a news conference in New York, NY, on October 20, eighty-two year old Hopi Indian Herman Lewis was elated. The day before he had visited the opening session of the New York Fall Antiques Show at the Pier and identified a 150-year-old sacred Hopi kachina mask exhibited there as the one allegedly stolen from the tribe's reservation. The mask was not for sale but on loan for display in an exhibition at the show. Mr. Lewis was accompanied by Leigh Jenkins, director of the tribe's cultural preservation office and agents from the F.B.I. The mask was confiscated. The Association on American Indian Affairs executive director Gary Kimble said they were tipped off as to the exhibition of the mask the week prior to the opening of the show and they flew Mr. Lewis to New York to make the identification.

As Mr. Lewis had officiated as a priest in Hopi ceremonies for 34 years, he should indeed recognize



Hopi Indian Mask seized by the F.B.I. when it was put on exhibit at the New York Fall Antiques Show.

Bonheur Missing in New York Turns Up in San Antonio

the piece. It is central to the celebrations of rite of passage to young male Hopis. Measuring 39 inches in diameter, the mask is made of deerskin, to which mineral pigments have been applied, stretched over a yucca fiber basket, and it is decorated with eagle feathers and braided corn husks. According to the Hopis, of whom 6,000 live on a 1.3 million acre reservation in Arizona, the sacred mask could have been stolen in March but was not missed until June.

Joshua Baer, a Santa Fe dealer, considers the mask the greatest he has ever seen. He has included the piece in his book on American Indian art, *Twelve Classics*. He said he had first seen it in the house of an Arizona collector in December '88. Mr. Baer described the collector as a man with an excellent reputation who sometimes was able to get artifacts directly from the Pueblos. Baer bought the mask from the collector for $34,000 in April. However, he failed to receive a promised bill of sale giving clear title to the piece. Baer denies that the work could be stolen at all and he is suspicious of the vague March/June date of theft, especially as the mask should have been missed in mid-February when it should have been used in the traditional Hopi bean dance ceremony, or Powama, which takes place at that time.

The mask changed hands three more times before it was exhibited at the New York show. The collector who loaned it for display paid $75,000 for it.

No one has been charged in the case. Should there be an arrest, Sp. Agt. Joseph Valliquette, a New York spokesperson for the F.B.I., said conviction of a theft of a religious artifact such as the sacred mask carries a federal penalty of up to $5,000 in fines and five years in prison. The mask is now in the custody of the F.B.I. in Phoenix, Arizona.

M.I.O.

A short description of IFAR's work is that we are a clearinghouse for art theft information. We work in cooperation with the police, F.B.I., Interpol and legal agencies, and much of what we hear must be confidential. We do, however, learn all kinds of snippets of information which are not private, and we hoard it away. Recently it enabled us to solve a dramatic lost-and-found mystery.

It began in September of this year when Robbie Walker of San Antonio, TX called IFAR. She thought she might have a stolen painting in her possession.

The painting belonged to a friend who received it in the mail in early June. Before discarding the wrapper, the woman only noticed that the package bore a New York post mark. She assumed that her son who lived in New York had sent it to her. She hastily glanced at the picture, and since she was in the middle of moving house, gave it to Mrs. Walker for safekeeping. Mrs. Walker put it in her closet.

About three months later the friend's son phoned his mother and asked her how she liked the painting of the cat. Cat? Was it a cat? Out of Mrs. Walker's closet came a painting of. . .a white horse! "What shall we do?" the ladies cried. Yet another friend looked up the signature on the painting in her encylopaedia and she thought it could be by Rosa Bonheur, a 19th century French artist known for her animal pictures, and be rather valuable.

They sought help from the Marion Koogler McNay Art Museum. The curator, Jean Williams, suggested the painting might be stolen, and told Mrs. Walker about IFAR. That's when she called us.

A search of our stolen art reports did not find the Bonheur. We told Mrs. Walker to contact the local police and F.B.I. in case they knew of a crime not listed with us and asked her to send us a photograph of the work. We would show the photograph to the departments of 19th Century European Paintings at auction houses to see if it had ever been consigned to sale and an owner could be traced. If that failed, we could publish an "owner sought" notice.

And 'Keep it safe," we said. There was a nervous silence at Mrs. Walker's end of the line. . . "Is it safe?" we asked. "Well, there were these teenagers. . ." Nervous silence at our end. "And I was worried that the painting might be damaged, so I've given it to another friend to put in her closet," said Mrs. Walker, who is clearly blessed with many friends. With a prayer we left it at that.

Weeks passed, we heard nothing from Mrs. Walker.

Early in November, a New York auction house asked us to publish a theft. At least, they had to believe by now it was a theft. They had been trying unsuccessfully to locate a painting pulled from a sale and returned to the consignor by mail. It had been addressed to the right man but in the wrong city. Loud bells began to ring in our heads. And what was the painting? *The White Horse* by Rosa Bonheur.

A quick call to Mrs. Walker to ask her to check her closets, and we were able to tell the utterly astonished and delighted auction representative where he could find the lost painting.

The consignor collected his Bonheur from Mrs. Walker personally, and the auction house gave her a Tiffany gift certificate to thank her for her considerable trouble and persistence.

As to what happened to the painting of the cat. . .we didn't like to ask.

M.I.O.

A New Source for the Care of Works on Paper

A comprehensive guide to the care and handling of prints and drawings, published quietly in 1987 and written essentially for institutional use, provides invaluable information also for private collectors of works on paper. Its author is Margaret Holben Ellis, Chairman of the Conservation Center at the Institute of Fine Arts in New York, and Consulting Conservator for Prints and Drawings at the Metropolitan Museum of Art.

This much-needed paperback guide begins with a brief but lucid chapter on the history and mechanics of paper making. Other sections identify external causes of paper deterioration (air-pollution, fluctuating temperatures, light, water and fire damage, careless handling, etc). It also offers excellent advice on recognizing the conservation problems of works on paper resulting from the use of improper matting materials, such as animal glue, masking tape or scotch tape. The book is well-illustrated with photographs of works that show damage from the use of these materials, from mold, and even from insects.

For collectors who are serious about do-it-yourself restoring of their own works on paper, Ms. Ellis has provided step-by-step information on how to arrest, cure or reverse a wide range of problems afflicting works on paper. Particularly useful are her instructions for flattening paper that has been creased or wrinkled, usually as a result of careless handling. In addition, there is a comprehensive list of suppliers who provide proper paper framing and conservation materials.

For those of us who would rather leave the restoration of works on paper to professionals, Ms. Ellis has thoughtfully compiled a list of regional conservation centers throughout the United States. This handbook, *The Care of Prints and Drawings*, published by The American Association for State and Local History (AASLH Press, 172 Second Ave. N., Nashville, TN 37201), may be purchased through The Metropolitan Museum bookstore or through the publisher for $14.95 ($13.95 to members of the AASLH).

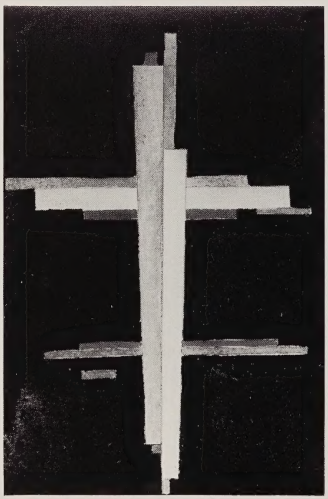
Virgilia H. Pancoast

Fake Provenance—a Problem for Russian Avant-Garde

November 21, 1989

To the Editor:

It has been recently brought to my attention that a considerable number of works of art, purportedly by artists of the Russian and Soviet Avant-Garde, have been offered for sale in New York, bearing my name as part of their provenance. Photographs of these works have been sent to me by potential and actual purchasers who were (understandably) seeking verification of the provenance. Among these works is a group of 23 said to have been purchased from me around 1960 by a Belgian diplomat.



Ilya Chashnik. Gouache on paper. 20.0 x 13.4 cm. One of the works Mr. Costakis was asked about.

Samples from the group are illustrated here. The case is that I have never met or heard of the Belgian diplomat in question, and in every case the provenance was false, since none of these works have ever been in my collection and indeed the images are entirely new to me.

Whether my name has been used intentionally (in the hope of lending legitimacy to the works in question) is impossible to establish; but I regard it as an extremely serious matter. I would urge all those who are contemplating the sale (or purchase) of works of art in this field to exercise particular caution, insisting on evidence that the representation of the provenance is fully verified. In the interest of preserving the integrity of the oeuvres of these artists, I shall, of course, always respond to requests for information regarding individual works that are said to have been part of my collection.

It is of the greatest urgency that all those who are genuinely interested in the work of these artists collaborate in an attempt to assure that the history of the movement is accurately preserved and that the "clear waters" of the Avant-Garde are not muddied either with false works or fabricated provenances.

George Costakis
64 Philadelfeos
Kefalari
Athens, Greece

Since receiving Mr. Costakis's letter, IFAR has learned that the owner of the works in question checked the provenance with him in 1988 and corrected it accordingly in their records and with buyers.

Recoveries

Prints, Drawings

BUONACCORSO, Niccoli di (Italian, 14th century). *The Mystical Marriage of St. Catherine and the Crucifixion.* Tempera on panel, gilded background and frame. 61.0 x 41.0 cm. (*IFARreports,* Oct. '87, vol. 8. no. 8, p. 13, no. 718, *87.234).

FEININGER, Lyonel (American, 1871-1956). *The Windmill,* 1918. Oil on canvas. 25.0 x 100.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 7, no. 212, *82.74.2).

FEUERRING, Maksymilian (Australian, b. 1896). *Guignol—Theater of the Marionettes,* c. 1928. Oil on canvas. 100.0 x 81.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3 no. 2, p. 8, no. 237, *82.74.4).

FEUERRING, Maksymilian (Australian, b. 1896). *Woman at her Dressing Table,* c. 1928. Oil on canvas. 65.0 x 55.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3 no. 2, p. 8, no. 238, *82.74.3).

HRYNKOSKI, Jan (Polish, 20th century). *Landscape,* 1913. Oil on canvas. 58.0 x 50.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 14, no. 286, *82.74.5).

JAWLENSKY, Alexei von (Russian, 1864-1941). *Grand silence,* 1918. Oil on cardboard. 36.0 x 27.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 14, no. 287. *82.74.9).

JAWLENSKY, Alexei von (Russian, 1864-1941). *Head,* 1931. Oil on cardboard. 43.0 x 33.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 14, no. 288. *82.74.8).

JAWLENSKY, Alexei von (Russian, 1864-1941). *Landscape,* 1918. Oil on cardboard. 36.0 x 27.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 14, no. 289. *82.74.7).

JAWLENSKY, Alexei von (Russian, 1864-1941). *Meditations,* 1936. Oil on cardboard. 25.0 x 17.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 14, no. 290. *82.74.6).

MARCOUSSIS, Louis (French, 1883-1941). *Nature Morte,* 1922. Oil on glass. 16.0 cm. square. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 12, no. 265, *82.74.10).

MARCOUSSIS, Louis (French, 1883-1941). *Nature Morte,* 1929. Oil on canvas. 24.0 x 32.5 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 12, no. 266, *82.74.11).

NOLDE, Emil (German, 1867-1956). *Lady with Begonias,* 1924. Oil on canvas. 72.0 x 98.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 12, no. 269, *82.74.12).

SIGNAC, Paul (French, 1863-1935). *Vue de la Corne d'Or—Constantinople,* 1907. Oil on canvas. 65.5 x 80.5 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 12, no. 268, *82.74.13).

WARHOL, Andy (American, 1930-87). *Four Pink/black Marilyns,* 1979-86. Acrylic and silkscreen on canvas. 93.5 x 71.1 cm. Reversal series. (*IFARreports,* Jan. '89, vol. 10, no. 1, p. 11, no. 11, *89.11).

Decorative Arts

MACKINTOSH, Charles Rennie (English, 19th century). Spoon and Fork, 1902. Silver. (*IFARreports,* Aug. '89, vol. 10, no. 8, p. 21, no. 741, *89.223.3).

Corrections

Please note the following corrections in the relevant issues of *IFARreports.*

Vol. 10, no. 7, Jul. '89, p. 12.

583 LEVER, Richard Haley. *Fishing Port at Gloucester,* Massachusetts 1915. Oil on canvas. 50.8 x 16.0 cm. Signed in l/r, dated and inscribed with the title on verso. *89.186.1. New York, NY. Jun. 28 '88.

Vol. 10, no. 8, Aug. '89, p. 12.

660 GRAFTON, Robert (1876-1936). *Lady and the Goldfish Bowl,* 1917. Oil on canvas. 78.7 x 69.9 cm. Signed and dated in u/l: Robert Grafton 1917. *89.216. Richmond, IN. May 10 '89.

Vol. 10, no. 9, Sep. '89, p. 8.

759 OBREGON, Alejandro. *Annunciation,* 1973-74. Acrylic on panel. 30.0 x 25.0 cm. Signed. *89.247.1. Tenjo, Colombia. Jan. 18 '88. *Reward.*

And don't forget to change the indexes too.

Dear Reader, Cut this out

and insert it in Vol. 10, nos. 10/11, Oct./Nov. '89, p. 18.

Missing Art Alert Correction

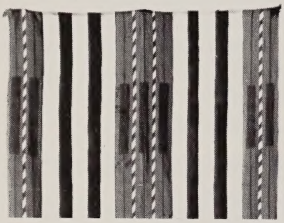
If you have information regarding these American Indian artifacts contact:

F.B.I. Special Agent Virginia Malloy (213) 477-6565 or IFAR (212) 879-1780.

Stolen Art Alert

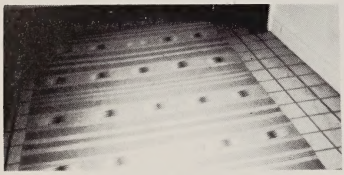
In cooperation with the art community, insurance companies, police, the FBI and Interpol

Vol. 10, no. 9, Sep. '89, p.21, 22. Two pictures got reversed here; this is how they should be.



detail

873 NAVAJO. 2nd Phase. 19th century. Indian Chief's blanket, ca. 1870. Wool. W 176.6 x 137.2 cm. Accession no. 614. *89.259. Dragoon, AZ. Aug. 27 '89.



874 NAVAJO. Rug. 20th century. Pine Mountain, ca. 1954. Approx. 147.3 x 213.4 cm. Colors: soft earthy tones of grey, white, pink and beige. *89.249.1. New York, NY. Jul. 16 '89.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Prints, Drawings

American, 19th Century

940 CRANE, Bruce (1857-1937). *Harvest Rainbow.* Oil on canvas. 64.7 x 76.2 cm. Signed in l/l: Bruce Crane A.N.A. *89.333.1. Garden City, NY. Jul. 27 '89.

941 HEYER, C. *Cat in the Grass.* Oil on canvas. 25.4 x 35.6 cm. Signed, C. Heyer. 89.322.5. New York, NY. Jun. 2 '89.

942 DUVENECK, Frank (1848-1919). *Gloucester Pier, View from East Gloucester,* ca. 1900. Oil on canvas. 81.3 x 101.6 cm. Signed on verso. *89.295.4. New York, NY. Jul. 2 '89.

943 DUVENECK, Frank (1848-1919). *Portrait of a Woman.* Oil on canvas. 86.4 x 66.0 cm. Signed on verso. *89.295.1. New York, NY. Jun. 30 '89.

944 DUVENECK, Frank (1848-1919). *Portrait of a Woman.* Oil on canvas. 86.4 x 66.0 cm. Signed on verso. *89.295.2. New York, NY. Jun. 30 '89.

945 DUVENECK, Frank (1848-1919). *Portrait of a Woman.* Oil on canvas. 86.4 x 66.0 cm. Signed on verso. *89.295.3. New York, NY. Jun. 30 '89.

American, 20th Century

946 BRADSHAW, Dove. *Untitled,* 1984. Encaustic, oil, crayon and collage on panel. 15.2 x 13.0 cm. *89.335. New York, NY. Aug. 2 '89. *Reward.*

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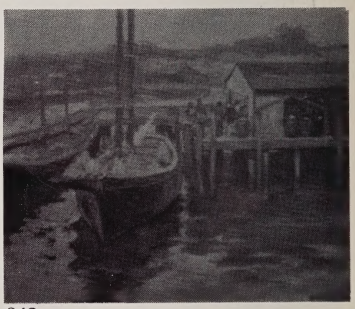

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947 KELMAN, Benjamin. *Swan.* Oil on canvas. 83.8 x 68.6 cm. *89.339.1. Rochester, NY. Sep. 13 '89. *Reward.*

Austrian, 19th Century

948 DAFFINGER, Moritz Michael (1790-1849). *A Young Man in a Black Coat.* Oil on ivory. Approx. 11.0 x 9.0 cm. Signed in l/l, DAFFINGER. The ivory is cracked at the right side. *89.323.2. Vienna, Austria. Mar. 13 '89.

Austrian, 20th Century

949 Unknown. *The Flight into Egypt,* ca. 1930. Oil on panel. Approx. 60.0 x 40.0 cm. By a "naive" artist, illegible inscription on recto. The lower section of the frame has a wooden ledge, once used as a flower box. Slightly weathered. *89.323.1. Puchen, Austria. Mar. 1 '89.

Belgian, 20th Century

950 KEULLER, Renée (1899-1981). *A Dancer.* Oil on canvas. 142.0 x 102.0 cm. Signed in l/r. *89.327. Antwerp, Belgium. Dec. 17 '88.

Canadian, 20th Century

951 SMITH, Gordon (b. 1919). *Green Entry.* Acrylic on canvas. 165.0 x 243.8 cm. Signed in l/r: Smith. Predominant colors green and yellow on a gray ground. *89.321. Vancouver, Canada. Aug. 4 '89.

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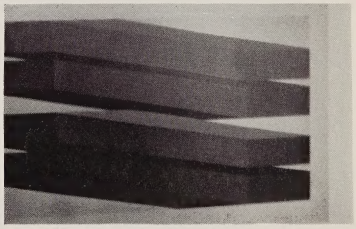

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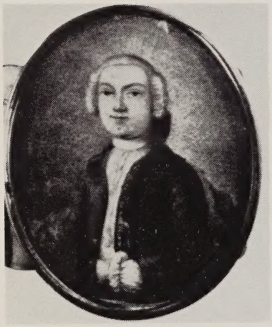

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Dutch, 17th Century

952 HEEMSKERK, Egbert van, the Elder, Attr. to (1610-80). *Interior with Peasants.* Oil on canvas. 61.0 x 77.5 cm. *89.310.2. Los Angeles, CA. Sep. 19 '89.

953 Unknown. *Lakeside Landscape with a Chapel.* Oil on canvas. 32.0 x 56.5 cm. *89.323.17. Nuremberg, Federal Republic of Germany. Jan. 12 '89.

English, 18th Century

954 Unknown. *Portrait of John Landon.* Ht. 4.4 cm. Miniature. Oval, the figure wearing a white powdered wig, a blue coat and an embroidered floral vest in a gilded metal locket frame. *89.248.9. Colchester, England. Aug. 13 '89. *Reward.*

955 WOOLNOTH, R.C. *Portrait of Captain Samuel Langdon, HEICS.* Miniature. Oval, the figure with blond hair and graying sideburns, brown eyes and wearing a scarlet uniform with yellow facings and a white cravat. *89.248.11. Colchester, England. Aug. 13 '89. *Reward.*

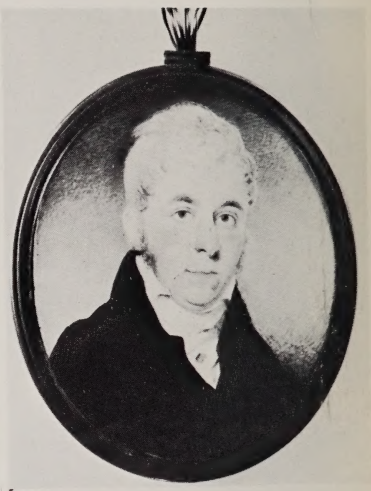
English, 19th Century

956 Unknown. *Portrait of William James Aislabie.* Ht. 7.6 cm. Miniature. Oval, the figure with white/blond hair, sideburns and blue eyes, wearing a black coat and white stock, in a gold frame with hair in verso. *89.248.10. Colchester, England. Aug. 13 '89. *Reward.*

European, 18th Century

957 SOBRIER, A. *Blind Man's Bluff.* Oil on canvas. 72.0 x 98.5 cm. Signed in l/r, A. Sobrier. *89.323.14. Nuremberg, Federal Republic of Germany. Jan. 12 '89.

958 Unknown. *Portrait of a Man.* Oil on canvas. 58.0 x 50.0 cm. Inscribed on the back: "Theodor Breuer." *89.323.15. Nuremberg, Federal Republic of Germany. Jan. 12 '89.



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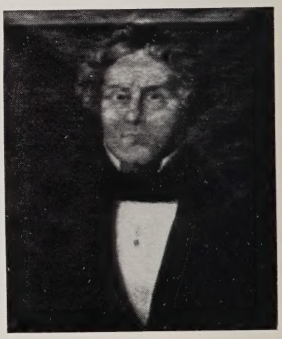

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959 Unknown. *Woman on a Swing.* Mixed media on copper. 23.0 x 15.0 cm. *89.305. Geraardsbergen, Belgium. Aug. 6 '87.

Flemish, 17th Century

960 SUSTERMAN, Justus (1597-1681). *Portrait of a Man.* Oil on canvas. 58.4 x 43.2 cm. *89.310.1. Los Angeles, CA. Sep. 19 '89.

961 TENIERS, David, the Elder (1582-1649). *The Temptation of St. Anthony.* Oil on canvas. 30.0 x 23.0 cm. *89.302. Belgrade, Yugoslavia. Nov. 15 '88.

962 TENIERS, David, the Younger, Attr. to (1610-90). *Interior with Peasants.* Oil on panel. 66.0 x 44.5 cm. A plaque on the frame inscribed "David Rykert." *89.310.3. Los Angeles, CA. Sep. 19 '89.

French, 15th Century

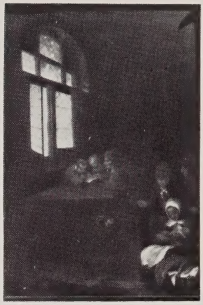
963 Unknown. *The Martyrdom of St. Romain.* Oil on panel. 80.0 x 66.0 cm. Altarpiece fragment depicting two scenes from the martyrdom of St. Romain. Listed as part of the national heritage on May 23, 1932. *89.301. Bourg-Madame, France. Jan. 27 '89.

French, 18th Century

964 LOYS, Etienne (1724-88). *St. John the Baptist.* Oil on canvas. 70.0 x 55.0 cm. Oval. The banderole on the staff bearing the words "ECCE AGNUS DEI." Listed as national property by decree dated September 11, 1957. *89.298. Capestang, France. Mar. 18 '89.

French, 19th Century

965 TOUSSAINT, Pierre. *Fine Feathers Make Fine Birds.* Oil on canvas. 56.0 x 41.5 cm. Signed in l/l. *89.311.1. Los Angeles, CA. Sep. 28 '89.



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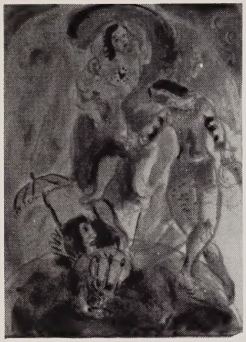

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French, 20th Century

966 CHAGALL, Marc (1887-1985). *Les Voltigeurs,* 1954. Gouache. 49.5 x 36.8 cm. Signed in l/r. Framed. *89.314. Stolen in transit between Delray Beach, FL and New York, NY. Sep. 1 '89.

German, 19th Century

967 MODERSOHN, Otto (1865-1943). *Evening at Moorkanal,* ca. 1928. Oil on canvas. 94.0 x 73.0 cm. Signed in l/l. *89.299.2. Worpswede, Federal Republic of Germany. Jan. 21 '88.

968 MODERSOHN, Otto (1865-1943). *Sunset,* 1938. Oil on canvas. 56.0 x 74.0 cm. Signed in l/l. *89.299.1. Worpswede, Federal Republic of Germany. Jan. 21 '88.

969 MODERSOHN, Otto (1865-1943). *Winter in Fischerhude,* 1940. Oil on canvas. 56.0 x 74.0 cm. Signed in l/r "O MODERSOHN 40." *89.299.3. Worpswede, Federal Republic of Germany. Jan. 21 '88.

970 REMDÉ, Friedrich (1801-78). *Girl with Two Dogs.* Oil on canvas. A King Charles spaniel on her lap with "Remdé" on its collar. *89.309.1. Dulwich, England. Aug. 28 '89. *Reward.*

German, 20th Century

971 AM EMDE, Hans. *Portrait of a Peasant,* ca. 1900. Oil on board. 56.0 x 40.0 cm. Signed in l/l. *89.299.4. Worpswede, Federal Republic of Germany. Jan. 21 '88.

972 AM EMDE, Hans. *Trees in Autumn,* ca. 1895. Oil on board. 56.0 x 38.0 cm. *89.299.5. Worpswede, Federal Republic of Germany. Jan. 21 '88.

Italian, 17th Century

973 Unknown. *Our Lady of Sorrows.* Oil on canvas. 62.0 x 45.5 cm. *89.338.2. San Gregorio di Sassola, Italy. Sep. 2 '89.

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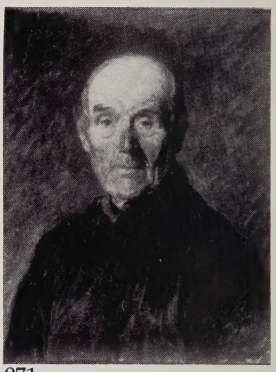

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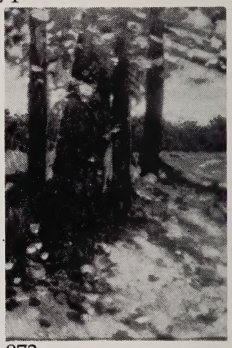

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Italian, 18th Century

974 CONCA DI GAETA, Giovanni. *Virgin and Child.* Oil on canvas. Approx. 160.0 x 80.0 cm. *89.320. Valmontone, Italy. Jun. 17 '89.

975 GHELARDI, A. *Crucifixion.* Oil on canvas. 320.0 x 180.0 cm. *89.337.2. Roccagorga, Italy. Sep. 21 '89.

976 Unknown. *The Holy Family.* Oil on canvas. 95.0 x 70.0 cm. *89.337.4. Roccagorga, Italy. Sep. 21 '89.

977 Unknown. *Our Lady of Sorrows.* Oil on canvas. 70.0 x 60.0 cm. *89.337.3. Roccagorga, Italy. Sep. 21 '89.

978 Unknown. *St. Sebastian and St. Anthony Abbot.* Oil on canvas. 320.0 x 180.0 cm. *89.337.1. Roccagorga, Italy. Sep. 21 '89.

979 Unknown. *St. Francesco di Paola.* Approx. 200.0 x 120.0 cm. *89.319. Terracina, Italy. Sep. 1 '89.

Italian, 20th Century

980 BRANCACCIO, Giovanni (b. 1903). *Schoolgirl with a Woman,* 1983. Oil on canvas. 103.0 x 75.0 cm. *89.300. Naples, Italy. Oct. 10 '88.

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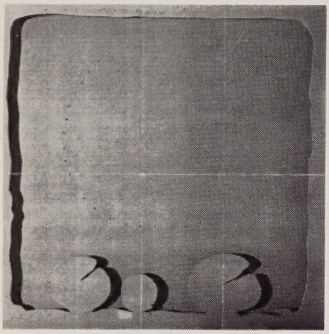

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981 FONTANA, Lucio (1899-1968). *Concetto Spaziala, Teatrino,* 1966. Water-base paint on canvas and lacquered wood. 120.0 x 120.0 cm. *89.313. Stolen in transit between Basel, Switzerland and London, England. May 31 '89. *Reward.*

Russian, 16th Century

982 Unknown. Icon representing the *Prophet Elijah.* Painted on panel. 37.0 x 27.0 cm. *89.323.16. Nuremberg, Federal Republic of Germany. Jan. 12 '89.

Spanish, 20th Century

983 GRAU-SALA, Emile (1911-75). *Mother and Child,* 1954. Oil on canvas. 54.5 x 46.5 cm. Signed, also signed and dated "Paris 1954" on verso. *89.311.2. Los Angeles, CA. Sep. 28 '89.

Prints, Drawings

European, 20th Century

984 LODEWYCKX, François. Pen and ink. One of eight similar drawings stolen. *89.329. Belgium. Aug. 12 '87.

French, 20th Century

985 CHAGALL, Marc (1887-1985). *Le Roi David à la harpe,* 1967. Etching. 205.0 x 150.0 cm. Edition no. 35. *89.334.2. Stolen in transit between New York, NY and Houston, TX. Aug. 3 '89.

986 CHAGALL, Marc (1887-1985). *Apparition at the Circus.* Lithograph. 25.4 x 40.6 cm. Signed. Mourlot no. 392. 89.322.4. New York, NY. Aug. 27 '89.

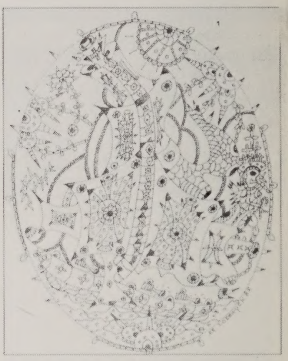
987 CHAGALL, Marc (1887-1985). *Le Petit Âne équilibriste,* 1967. Etching. 205.0 x 155.0 cm. Edition no. 35. *89.334.1. Stolen in transit between New York, NY and Houston, TX. Aug. 3 '89.

988 CHAGALL, Marc (1887-1985). *The Red Bouquet,* 1969. Lithograph on paper. 75.5 x 53.0 cm. Illustration 56.0 x 38.0 cm. Artist's proof no. V/XXV signed and numbered in roman numerals. Mourlot no. 580, book no. 4. * 89.312. New York, NY. Oct. 6 '89.

989 LÉGER, Fernand (1881-1955). *Circus Figures,* 1953. Lithograph. Signed and dated. 89.322.3. New York, NY. Aug. 27 '89.

Spanish, 20th Century

990 PICASSO, Pablo (1883-1973). *Femme Nue à la Jambe pliée,* 1931. Etching. 31.2 x 22.1 cm. Dated 19 July 1931. Bloch no. 141. 89.322.2. New York, NY. Aug. 27 '89.



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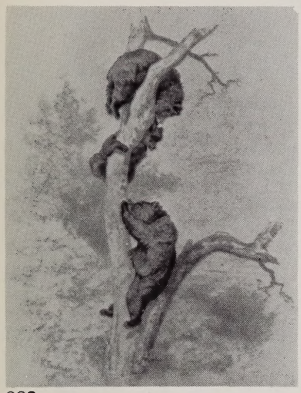

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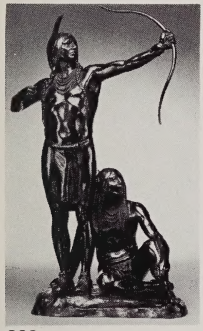

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991 PICASSO, Pablo (1883-1973). *Le Repos du sculpteur III,* 1933. Etching. 19.3 x 26.7 cm. Dated 3 April 1933. Bloch no. 173. 89.322.1. New York, NY. Aug. 27 '89.

Swiss, 19th Century

992 BODMER, Karl (1809-93). *Une Famille d'acrobats,* 1850-63. Pencil on paper. 33.0 x 50.8 cm. Signed, K. Bodmer, in l/l. *89.328. Jackson, NY. Jun. 2 '89. *Recovered.*

Sculpture

American, 19th Century

993 DALLIN, Cyrus Edwin (1861-1907). *The Archery Lesson.* Bronze. Ht. 44.5 cm. *89.336.2. New York, NY. Sep. 1 '89.

American, 20th Century

994 FRISHMUTH, Harriet Whitney (1880-1979). *Crest of the Wave,* 1925. Bronze. Ht. 53.0 cm. *89.336.1. New York, NY. Sep. 1 '89.

995 JACKSON, Harry (b. 1924). *Cowboy Meditation,* 1964. Bronze. 55.9 x 50.0 x 24.8 cm. Signed and dated: Harry Jackson 1964, cast no. 32/34, marble base. *89.303. New York, NY. Oct. 7 '89.

Austrian, 15th Century

996 Unknown. *Madonna and Child.* Gilded and polychromed wood. Approx. ht. 60.0 cm. Probably carved in Salzburg, the robe blue with a red undergarment, the feet resting on a gilded sphere. *89.323.13. Plank, Austria. Jul. 27 '89.

Austrian, 18th Century

997 Unknown. *The Baptism of Christ.* Gilded and polychromed wood relief. Approx. 60.0 x 40.0 cm. *89.323.3. Ottnang, Austria. Jul. 10 '89.

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Austrian, 19th Century

998 Unknown. *''Ecce Homo''.* Polychromed wood. *89.323.10. Weissenkirchen, Austria. Jun. 17 '89.

999 Unknown. *Angel.* Polychromed wood. Approx. ht. 16.0 cm. Supports a cross, H. 25 cm.; right hand missing. *89.323.9. Weissenkirchen, Austria. Jun. 17 '89.

1000 Unknown. *Cherub.* Polychromed wood. Approx. ht. 20.0 cm. With a polychromed metal cartouche in each hand with the inscription: "Es ist—vollbracht." *89.323.8. Weissenkirchen, Austria. Jun. 17 '89.

1001 Unknown. *The Crucifixion.* Polychromed wood. Approx. ht. 50.0 cm. *89.323.7. Weissenkirchen, Austria. Jun. 17 '89.

1002 Unknown. *The Flagellation.* Polychromed wood. Approx. ht. 45.0 cm. Marbled column, black chains, white loincloth, and gold halo. *89.323.6. Going, Austria. Jun. 3 '89.

1003 Unknown. *Saint John the Baptist.* Polychromed wood. Ht. 25.0 cm. Holding a cross-staff, H. 30 cm., with a white banner inscribed: "Agnus dei." On an octagonal base, H. approx. 10 cm. *89.323.12. Puchkirchen am Trattberg, Austria. Jul. 5 '89.

1004 Unknown. *Saint Paul.* Polychromed wood. Approx. ht. 45.0 cm. A blue robe and silver-gold sword, the niche painted red inside. *89.323.5. Going, Austria. Jun. 3 '89.

1005 Unknown. *Saint Peter.* Polychromed wood. Approx. ht. 45.0 cm. Peter wears blue robe and holds silver keys; niche painted red inside. *89.3234. Going, Austria. Jun. 3 '89.

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1006 Unknown. *The Flagellation* and *The Road to Calvary.* Polychromed wood figures in a wooden tabernacle. *89.323.11. Weissenkirchen, Austria. Jun. 17 '89.

Bavaria, 17th Century

1007 Unknown. Bust of a Bishop. Walnut. Ht. 57.2 cm. *89.330.5. Cambridgeshire, England. Oct. 16 '89.

English, 20th Century

1008 FRINK, Elizabeth (b. 1930). *Water Buffalo.* Bronze. 17.0 x 34.9 cm. Green patina. Signed and numbered 3/9. *89.340.2. London, England. Oct. 14 '89. *Reward.*

European, 20th Century

1009 WEIZVESTNY, Ernst. *Torso,* 1968. Bronze. Ht. 20.0 cm. *89.330.1. Southhampton, England. Oct. 12 '89.

Austrian or German, 17th Century

1010 Unknown. Salzburg. Figure of a Pope. Silver. Ht. 40.3 cm. *89.330.4. Cambridgeshire, England. Oct. 15 '89.

Flemish or Dutch, 17th Century

1011 Unknown. Figure of a Bishop. Silver. Ht. 58.4 cm. *89.330.3. Cambridgeshire, England. Oct. 15 '89.

1012 Unknown. *Saint Anne Holding the Virgin and Child.* Polychromed wood. Ht. 49.0 cm. Inventory reference no. 147871 B at the Institut Royal du Patrimoine Artistique. *89.326. Antwerp, Belgium. Jan. 1 '65.

Italian, 17th Century

1013 Unknown. *Angel.* Polychromed wood. Approx. ht. 90.0 cm. Stolen with another of similar description and measurement and with *89.338.2. *89.338.1. San Gregorio di Sassola, Italy. Sep. 2 '89.

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Decorative Arts

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Ceramics, Pottery, Porcelain

1014 STAFFORDSHIRE. English, 19th century. Jug, 1813. Enamelled earthenware. Inscribed, "Thomas Jones (Butcher) 1813." *89.340.3. England. Sep. 17 '89.

1015 STAFFORDSHIRE. English, 19th century. Scent flask. White salt glazed ceramic. In the form of a miniature bear hugging a stylized dog, detailed with dark matte brown spots, some chips to base. *89.340.4. England. Sep. 17 '89.

Clocks, Timepieces, Watches

1016 French, 19th century. Mantel clock. Gilt-bronze and marble. Ht. 66.0 cm. Movement enclosed in a sarcophagus with bronze and bronze doré mounts, the handles formed of cherubs reading tablets, the black marble dial with a gilded center, surmounted by a bronze female figure in Egyptian dress leaning against a rectangular plinth holding a scroll. *89.311.3. Los Angeles, CA. Sep. 28 '89.

Folk Art

1017 American, 19th century. Weathervane. *Trotting Horse,* ca. 1890. Brass with gold overleaf. Approx. 61.0 x 91.4 cm. Damaged by BB dings from air rifles. *89.339.2. Stow, MA. Nov. 1 '89.

Furniture, Accessories

1018 English, 19th century. Sofa table, ca. 1810. Satinwood with rosewood crossbanding and boxwood stringing. *89.330.2. Cheshire, England. Oct. 1 '89.

Ivories

1019 American, 20th century. Walrus tusk, 1909. Ivory. Approx. ht. 25.4 cm. Inscribed "Battle Harbour, Sept. 18, 1909. To England's Frederick T. Leigh, with compliments of Robert E. Peary, USN." Mounted in a wooden, glass-fronted case, 30.5 x 50.8 x 12.7 cm. 89.331. New York, NY. Sep. 15 '89.

Liturgical Objects

1020 COACI, Vincenzo. Italian, 18th century. Chalice. Silver and silver gilt. Stem, base, and lower half of bowl decorated with bas-reliefs of grape leaves and vines. The base engraved with the coat of arms of the Toruzzi family. Coaci hallmarks on the underside of the base. *89.317.1. Rome, Italy. Aug. 20 '89.

1021 Italian, 17th century. Chalice. Silver. *89.316.5. Monteriggioni, Italy. Jul. 11 '89.

1022 Italian, 17th century. Chalice. Silver. 23.0 x 12.7 cm. *89.316.6. Monteriggioni, Italy. Jul. 11 '89.

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1023 Italian, 17th century. Pyx. Silver. Ht. 29.0 cm. *89.316.7. Monteriggioni, Italy. Jul. 11 '89.

1024 Italian, 18th century. Chalice. Silver. 26.0 x 13.5 cm. *89.316.8. Monteriggioni, Italy. Jul. 11 '89.

1025 Italian, 18th century. Chalice. Silver. 24.0 x 13.0 cm. *89.316.9. Monterigggioni, Italy. Jul. 11 '89.

1026 Italian, 18th century. Chalice. Silver. *89.316.11. Monteriggioni, Italy. Jul. 11 '89.

1027 Italian, 19th century. Chalice, 1879. Silver. Faceted base showing the Virgin, Sacred Heart, and various saints under glass lozenges, the stem engraved with grape vines and leaves. *89.317.2. Rome, Italy. Aug. 20 '89.

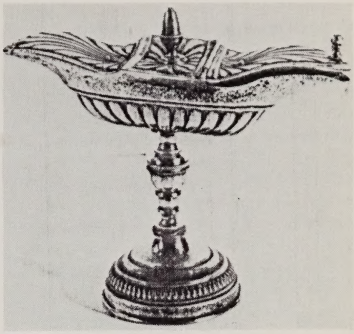
1028 Italian, 19th century. Incense holder. Silver plate. Ht. 15.0 cm. The cover decorated with acanthus motifs. *89.317.3. Rome, Italy. Aug. 20 '89.

1029 Rhenish or Tuscan. European, 12th century. Crucifix. Copper gilt. 27.5 x 16.0 cm. The cross engraved with the Virgin, St. John, and an angel on the front and the evangelists' symbols on verso. *89.316.1. Monteriggioni, Italy. Jul. 11 '89.

1030 Sienese. Italian, 14th century. Pyx/Chalice. Copper gilt with enamels. 24.0 x 13.0 cm. The chalice base of the 14th century, surmounted by a later pyx. *89.316.4. Monteriggioni, Italy. Jul. 11 '89.

1031 Sienese. Italian, 14th century. Reliquary of St. Galgano. Copper gilt with translucent enamels. Ht. 74.0 cm. *89.316.2. Monteriggioni, Italy. Jul. 11 '89.

1032 Sienese. Italian, 14th century. Reliquary. Copper gilt. Ht. 29.0 cm. *89.316.3. Monteriggioni, Italy. Jul. 11 '89.



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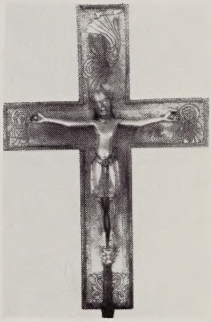

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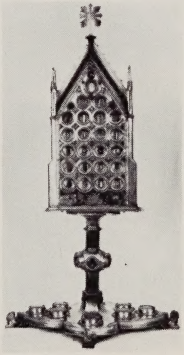

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1033 VENTURESI, Mattia (1719-77). Italian, 18th century. Chalice. Silver. *89.316.10. Monteriggioni, Italy. Jul. 11 '89.

Silver

1034 English, 19th century. Egg cruet. Silver. With a snake handle, six leaf-shaped cups and six fiddle and thread pattern spoons, the spoons engraved with the crest of the Parker family. 89.248.7. Colchester, England. Aug. 13 '89. *Reward.*

1035 FABERGE. Russian, 19th century. Twelve-piece flatware set. Silver. 12 knives with a Russian workshop mark on the blades, 12 forks, dessert spoons, and coffee spoons. Hallmarked 84 with M π and $\pi\pi$. *89.340.1. London, England. Nov. 1 '89.

1036 HANNAN, Thomas and CROUCH, John. English, 19th century. George II Waiter, 1800. Silver. W. 24.8 cm. Oval, on four scroll bracket feet with gadrooned and moulded borders, the center engraved with the monogram "LP" for Lovel Penell, marked "THJC." One stolen of a pair. 89.248.8. Colchester, England. Aug. 13 '89. *Reward.*

1037 TIFFANY & CO. American, 19th century. Flatware 1880-90. Silver. Chrysanthemum pattern, initialed "H" at a later date, comprising 123 pieces: 18 dinner knives, 18 dinner forks, 26 lunch forks, 17 dessert knives, 18 tablespoons and 17 teaspoons. *89.333.2. Garden City, NY. Jul. 27 '89.

Tapestries, Textiles

1038 AUBUSSON and TENIERS, David the Younger. From a cartoon by (1610-90). French, 18th century. The Fruit Seller. Wool and silk. 250.0 x 255.0 cm. Backed with beige fabric. *89.308. Monte Carlo, Monaco. Mar. 23 '89.

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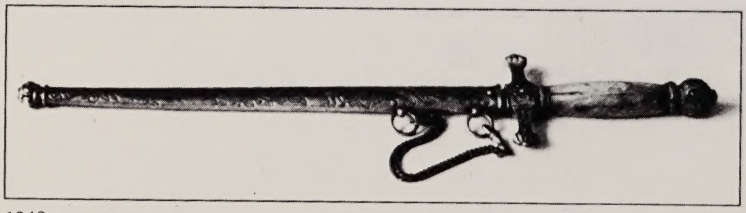

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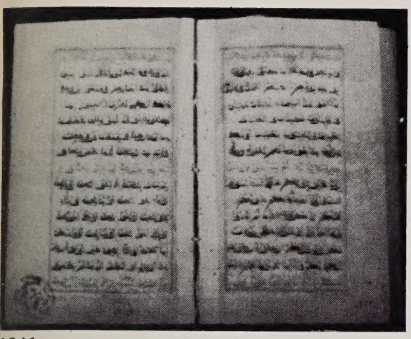

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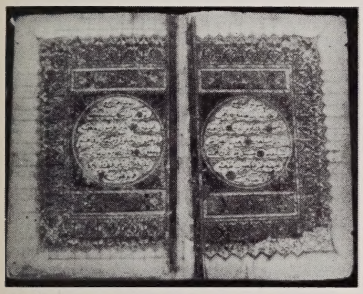

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1039 BARABINO, Nicolo (1832-91). Italian, 19th century theater curtain depicting a Coronation scene, 1857. Painted cloth. 24 square meters removed from the lower right portion of the curtain. *89.318. Genoa, Italy. May 5 '89.

Arms, Armor

1040 European, 17th century. Dagger. Metal and bone. L. 38.0 cm. Blade 22.8 cm. Bone handle, the sheath engraved with decorative motifs and inscriptions and the coat of arms of Brazil. *89.332. Lousa, Portugal. Mar. 1 '89.

Books, Documents, Manuscripts, Maps

1041 Chinese, 11th century of the Muslim era. Chinese copy of the Koran. 24.0 x 16.0 x 6.0 cm. Handwritten, with a red leather binding. *89.304.1. Tunis, Tunisia. Apr. 1 '89.

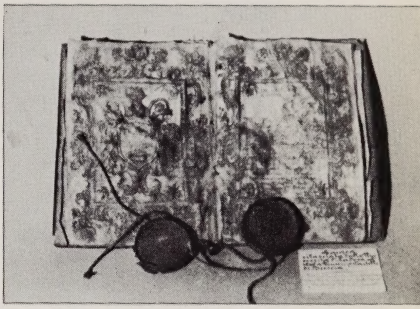
1042 Turkish, 13th century of the Muslim era. Turkish copy of the Koran, 1248 of the Muslim era. 20.5 x 14.0 x 4.0 cm. With decoration based on plant motifs, pages colored purplish or greenish. *89.304.2. Tunis, Tunisia. Apr. 1 '89.

1043 Italian, 17th century. Diploma from the University of Padua made out to Vincenzo Castello, 1646. Parchment with miniatures. 24.0 x 17.5 cm. The cover decorated with gold motifs. *89.307. Asola, Italy. Nov. 1 '88.

Musical Instruments

1044 European, 19th century. Harp. Ivory with wood resonator. Ht. 68.6 cm. Head of a young prince carved on the pillar, and a fleur de lys motif etched overall. *89.325.2. New Haven, CT. Jun. 14 '87. *Recovered.*

1045 LAURENT, Claude. French, 19th century. Flute, 1814. Crystal, with sterling silver keys and fittings. Made in Paris and stamped with maker's mark. Royal arms of France engraved on the ferrule between the head and upper-middle joint. Glass body etched overall with grid pattern. *89.325.1. New Haven, CT. Jun. 14 '87.



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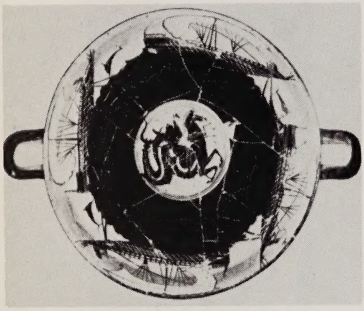
Antiquities

1046



1047

1048

Egyptian

1046 New Kingdom, Pre-Amarna Period. Dynasty XVIII. Statuette of *Nebetia*, ca. 1370 B.C. Wood. 18.3 x 4.2 x 8.0 cm. *89.315.1. London, England. Oct. 1 '89. *Reward.*

Greek

1047 6–5th century B.C. Black-figured bowl decorated outside with horses and chariot and inside with ships and a sea god. 18.5 x 41.0 x diam. 31.0 cm. F 145 S 1259 and 983 1903 inscribed beneath the base in Indian ink. *89.324.2. Paris, France. Dec. 6 '88.

1048 6–5th century B.C. Fragment of a red-figured bowl decorated with the figure of Dionysius with a panther. Diam. 10.0 cm. FP CP 92 inscribed beneath the base in Indian ink. *89.324.1. Paris, France. Dec. 6 '88.

1049 6–5th century B.C. Medallion from a red-figured bowl decorated with a Maenad and a panther. Diam. 10.12 cm. Inscribed G 255 S 1336 in Indian ink. *89.324.4. Paris, France. Dec. 6 '88.

1050 6–5th century B.C. Red-figured bowl decorated inside with a figure of a naked warrior. 8.0 x 26.5 x diam. 19.7 cm. MNC 736 and 981 0 471 inscribed beneath the base in Indian ink. *89.324.3. Paris, France. Dec. 6 '88.

1051 6–5th century B.C. Red-figured bowl decorated inside with figures of a young man and a woman playing a flute. L. 30.2 x diam. 23.0 cm. G 255 S 1336 inscribed in Indian ink beneath the base. *89.324.5. Paris, France. Dec. 6 '88.

1052 *Asklepios.* Marble. Ht. 40.5 cm. Missing the head and right arm. *89.306. Venice, Italy. Sep. 21 '88.

1049

1050

1051

1052

Roman

1053 Gallo-Roman. *Mercury.* Bronze. Ht. 72.0 cm. Inventory no. 66214 painted in white or yellow on a rectangular base. *89.296.1. St. Germain-en-Laye, France. Feb. 17 '89.

1054 Gallo-Roman. *Mercury.* Bronze. 98.0 x 42.0 cm. Inventory no. 77329 on the inner surface of the right thigh . *89.296.2. St. Germain-en-Laye, France. Feb. 17 '89.

1053 1054

Oriental Art

Chinese, 19th century

1055 *Warship,* 1890. Ivory and rosewood. 46.0 x 4.0 cm. A carving depicting a warship being drawn by slaves, one of whom is carrying a flag with Chinese markings, on a rosewood base. *89.297. Vaughan Township, Canada. Oct. 16 '88.

1055

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Feb.	**120-215**
Mar./Apr.	**216-329**
May	**330-419**
Jun.	**420-570**
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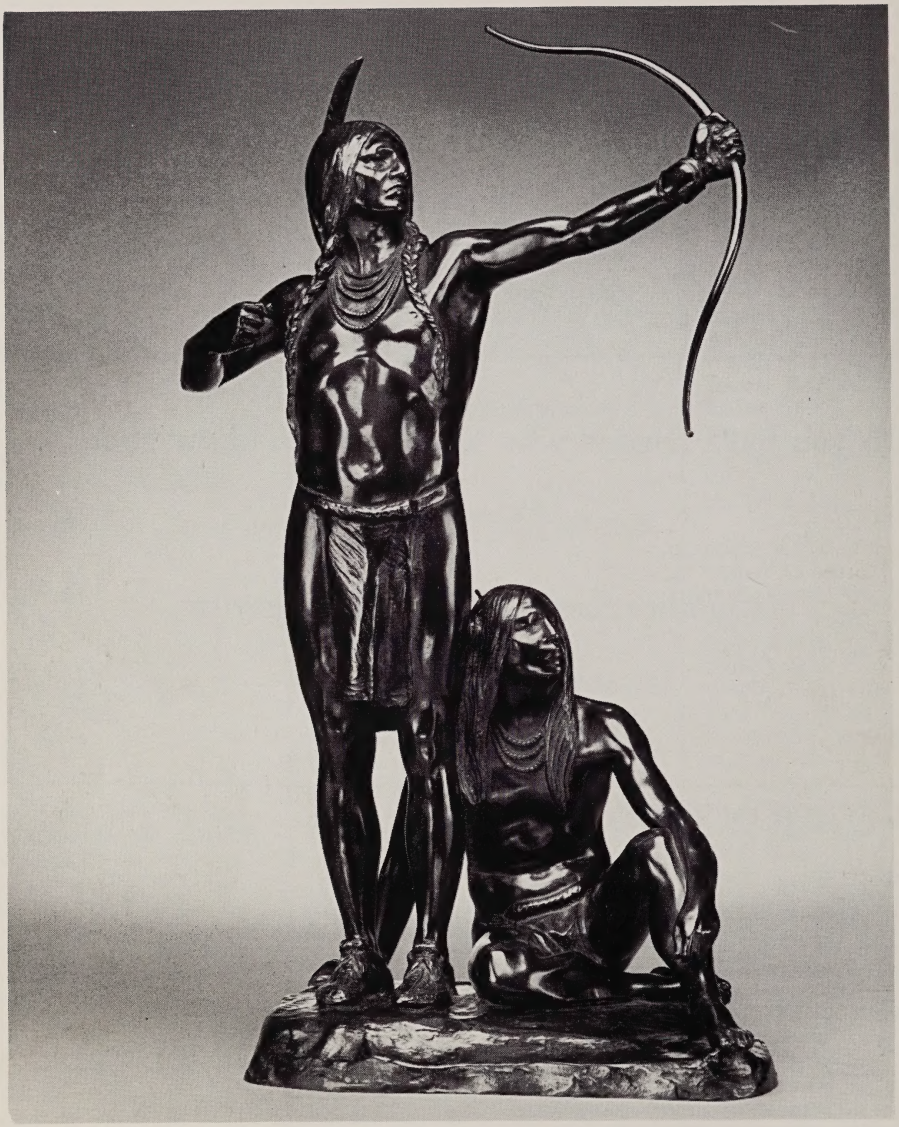

The Archery Lesson *by Cyrus Edwin Dallin, stolen in New York City.*